

## YOUR CONTRIBUTIONS WILL SUPPORT

### Upcoming exhibitions of FY89/90

Along with the current installation by the Norwegian artist Bente Stokke, STOREFRONT will present recent architectural projects by Michael Webb (Feb.22-Mar.19), a vision of new urbanism by the architectural team of Kaplan and Krueger (Mar.29-Apr.23), and comprehensive presentation of the works of the Hungarian architect, Imre Makovecz (May 3-28).

### Upcoming Project Atlas

Proposals for the alternative uses for abandoned Atlas Missile Bases.

### Upcoming Exhibitions of FY90/91

Ecological projects by artist Mei Chin, scientific architecture of Neil Denari, environmental works of the West German group of artists and architects called FORMALHAUT, Polyhedral architecture of Zvi Hecker from Tel Aviv, and recent works from architect Dan Hoffman.

### Publication of FRONT #3

Already in production, this issue will document individual projects of our recent Project DMZ. The publication will include an introduction by art and architectural critic Patricia Phillips, and critical essays by art critic and author Ted Cautle, architect and writer Ken Saylor, writer and editor of SEMIO-TEXT Jim Flemming, and a forward by Kyong Park, Mo Bahe and Um Hyuk. The issue will be 64 pages, scheduled for print run of 1,500, at a total production cost of \$8,000.



FRONT #3  
Project DMZ

### Publication of FRONT #4

This issue will document all exhibitions (6) of FY88/89 at STOREFRONT, accompanied by one critical essay per exhibition. Along with the exhibitions (4) listed above under the section Upcoming Exhibitions FY89/90, previous exhibitions of "Metamorphosis" by Peter Cook/Christine Hawley and "Poseidon" by Steve Barry will be included. This issue will have 78 pages, scheduled for print run of 2,000, and will cost \$10,000.

### Computerization of Mailing List

For more efficient announcement of our program and updating of address of address changes, the computerization of our mailing list is absolutely essential. This means that you will receive our newsletter consistently, and we will overcome the irregularity of our present manual operation.

### Administrative Growth

Due to our growth and success, STOREFRONT needs additional administrative staff to serve your needs more fully. The growth of our administrative capacity is absolutely critical for conducting a greater fund-raising effort on government and institutional grants. With a larger administrative support, the director (2) of STOREFRONT can work more on greater development of our program and services for you. Your contributions will help STOREFRONT to overcome the catch-22 syndrome of "need funds to generate funds."

## INDIVIDUAL CONTRIBUTIONS (fiscal year 88/89)

### Contributors (\$30 or more)

Dennis Adams & Jody Walker, Jose Alfano, Robert Arthur, Marcelo R. Barujel, Mary Bauman, David Blair, Robert Bischoff, Rosemary Bogner, Paula & Joseph Cali, Canadian Center for Architecture, Tsh Ching, Woo Hoon Chung, Sherman Clarke, Stephen W. DeLong, Daniel & Maria Del Rio, Dirk Denison, Joseph De Pace, Wood + Design, Elizabeth English, Stephen Falatko, Riley/henry Foster Architects, Richard Gluckman, Donna Goodman, Eric R. Gould, Martha Gutman, Tony Hartin, Margaret Helfand, James & Mary Hotaling, Marshall B. Hyde, Robert Jensen, Robert A. Kanak, Jin Kim, Ann Kaufman, Brandon Krall, Chun Y. Lai, Armand LeGardeur, Abraham D. Levitt, Miltiades Mandros, Yong S. Min, T.C. Moore, Renee Myers, Kachina Myers, Merry Norris, Peter & Clevon Pran, Sara Purcell, Pat Sapinsky, David Sherman, Barbara Stabin, John Steigenswald, Jan Sweet, Don Taperi, David Teicher & Mary Anne O'Malley, Karen Van Lengen, Jeff Wattenberg, Laurence Weiner, Allan Weiller, Stephen Wirtz Gallery.

### Donors (\$50 or more)

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### Sponsors (250 or more)

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### Patrons (\$500 or more)

Giuliano Fiorenzoli, John Johansen, John Hejduk, Lebbeus and Bridget Woods.

\*Additional contribution from current contributors are welcomed. New contribution will be added to the previous contributions, and you will be acknowledged in higher category of Individual Supporters.

### Equipment

Paul Gugliotta, Hera, Carol Maryann Architects, T.S.Q.A. Photo Dept./NYU, The Metropolitan Transit Authority.

### New York State Council On the Arts

#### ANNOUNCEMENT

The Architecture, Planning and Design Program is pleased to announce the third year of its "Sponsored Projects" category.

Grants of up to \$10,000 will be available for the architects, designers and scholars to realize specific projects. Projects may relate to any of the program's funding categories including: architecture/architectural history, landscape architecture, urban and rural planning, urban design, historic preservation, graphic design, industrial design, interior design and architectural documentation.

Applicants must be sponsored by a non-profit organization.

A Workshop will be organized by NYSCA at the end of January to give applicants the guidelines and assistance with the application process.

All applications are due on March 1, 1989.

For further information, please contact Anne Van Ingen, Deborah Norden or Bill Kaveiman at (212) 614-2962.

## Organization

### Purpose

STOREFRONT, founded in 1982, is a non-profit research center to investigate critical issues in art, architecture and urban environment. Our programs of exhibitions, projects, lectures, seminars and publications provide an open forum for independent artists and architects to work under the collaborative spirit for aesthetic, environmental and social advancements.

### Staff

Kyong Park: Founder/Director

Shirin Neshat: Co-Director

Leo Mudrcin: Graphic Design

Sung Joo Kim: Assistant

Caroline Hotaling: Assistant

Carlos Vasquez: Assistant

Calvert Wright: Intern

### Publication

Jane Dodds, David Haaswalt, Gordon Gilbert, Leo Mudrcin, Taeg Nishimoto, Ken Saylor, Christopher Scholtz.

### Discussion Program

Stephen Kurns: Project Director

### Project DMZ Committee

Cathleen Crabb: Director, Nam June Paik: Honorary Chairperson

Mo Bahe, Gordon Gilbert, Jin Kim, Amerigo Marras, Yong Soon Min, Leo Mudrcin, Shirin Neshat, Taeg Nishimoto, Kyong Park, Tony Pleskow, Ken Saylor, Christopher Scholtz.

### Board of Directors

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### Past & Current Funding Sources

Arts Matter Inc.

Austrian Institute

Beard Foundation

David Bermant Foundation

The Department of Cultural Affairs

The British Council

Conde House

Cremona Foundation

Goethe House/New York

The J. M. Kaplan Fund

National Endowment for the Arts

New York State Council on the Arts

## INDIVIDUAL CONTRIBUTION/MAILING LIST FORM

( ) I would like to make a tax-deductible contribution of \$ \_\_\_\_\_ to STOREFRONT to support its programs and the publication of FRONT (checks payable to Cultural Council Foundation/STOREFRONT).

Contributor \$30 or more Sponsor \$250 or more

Donor \$50 or more Patron \$500 or more

Sustainer \$100 or more Benefactor \$1000 or more

( ) I would like to be on your mailing list and receive STOREFRONT's newsletters.

( ) I would like to donate IBM compatible computer and/or printer and/or desk top publishing system.

Name \_\_\_\_\_ Telephone \_\_\_\_\_

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Please call (212) 431-5795 for any information regarding your contribution. Thank You.

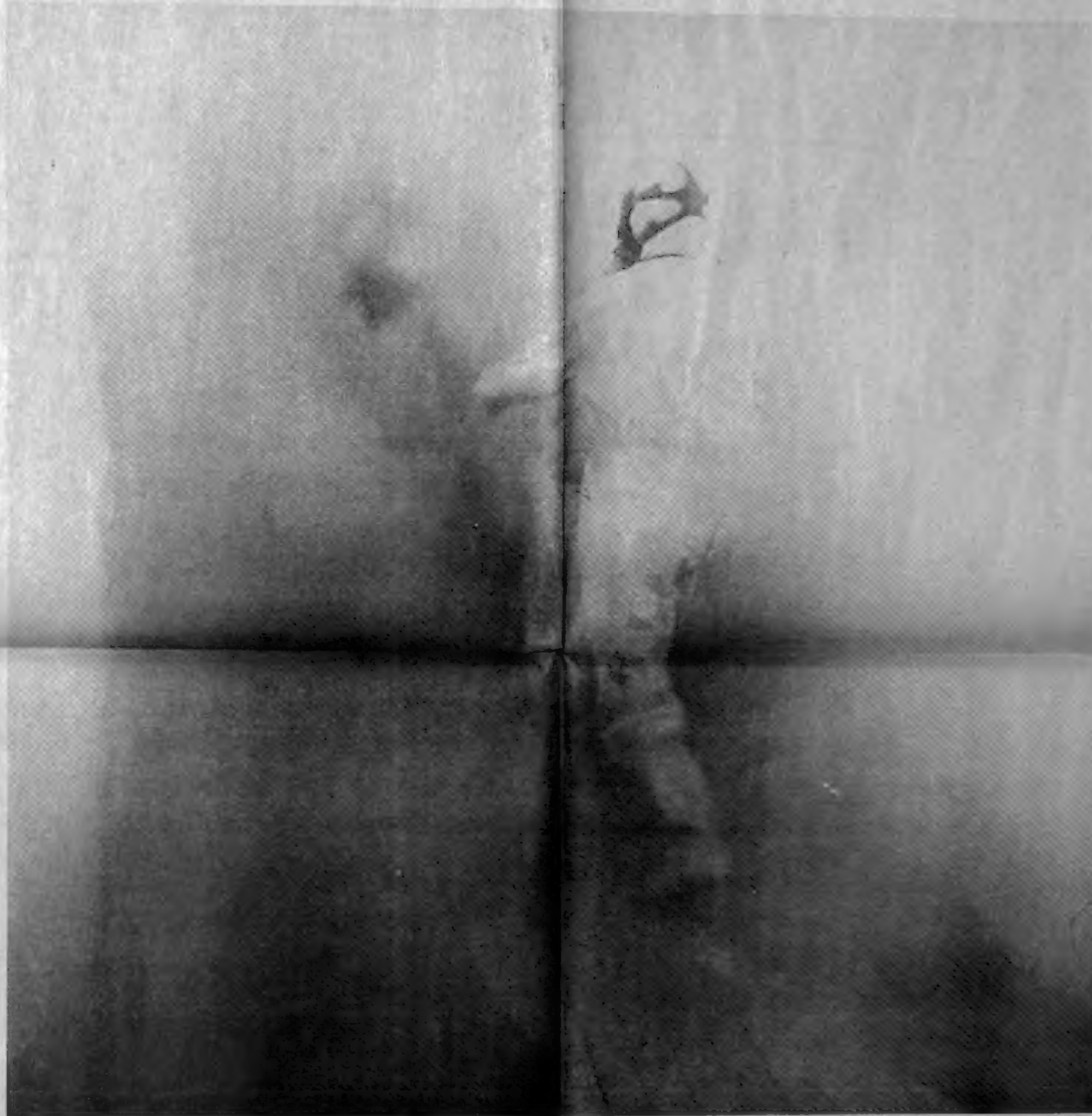
## STOREFRONT

for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

# The Ship

## an installation by Bente Stokke



January 18-February 12,  
1989

Gallery Hours  
11-6pm

Opening Reception  
Friday, January 18, 6-8pm

## STOREFRONT

for Art & Architecture

97 Kenmare Street (near Lafayette) New York, NY 10012 212-431-5795

A Not-For-Profit Organization funded in part by NYSCA, NEA, DCA, Conde House Japan and the J.M. Kaplan Fund. A Program of Cultural Council Foundation



## FROM THE EXPERIENCE OF IMAGINING

"Between the idea  
and the reality  
between the motion  
and the act  
falls the shadow"

(T.S.Eliot)

For the last eight years or so, the work of Bente Stokke has centered upon a patient search for the expression of Time. Her exhibition in the Galerie Nemo, Kiel, 1982, had as its working title: "Time as Material". In the following years this has become the dominating preoccupation of her work.

The format chosen is the installation, which demands something both from the artist and the public. It has the potential of challenging and changing the established roles of artist and public. Not that this is essential. In this case the public will literally have to take care of themselves. This art is dangerous and distinctly unhealthy to touch. In addition, the nature of the work is such that it cannot be easily turned into a commodity. That in itself would require a creative effort of some magnitude.

my work  
is  
in the beginning  
a materialized consequence  
of a thought  
lifted from  
the reality  
of my daily life

the work becomes a work of art  
through its appearance  
occupies its own space  
contains its own vocabulary  
speaks its own language  
is present in its own reality

my motive for working  
lies in the uncovering  
of a space  
which reveals itself  
in shifts and layers  
of reality  
a space which  
otherwise remains  
covered up

my material is ash and dust  
witnesses about time passed  
what all things become  
when they no longer are  
the impermanence  
of the material  
entails the possibility  
that the work can be  
decomposed in the process  
of its appearance  
in one moment

the work of art exists  
in an eternal present  
a frozen moment  
which contains all time  
and no time  
the frozen moment  
gives time space  
and in this space  
the work takes place

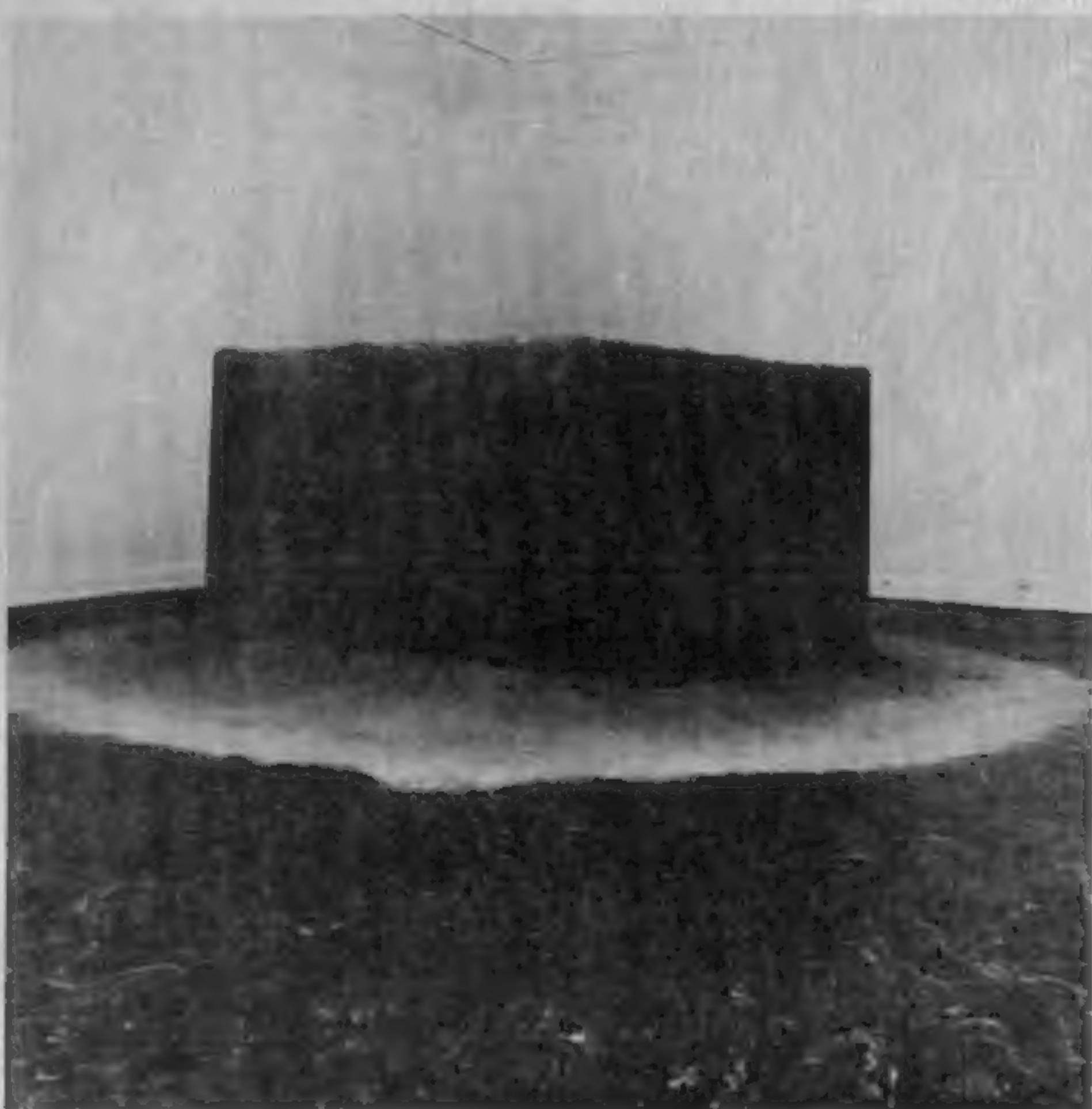
silent language of time. And you can bring the past in a few buckets of ashes and scatter it. "And Time is a maniac scattering dust." And if in the end all is ashes and we will see heaven and earth in ashes burning, ashes and dust are what stars are made of.

## The gentle provocation

The material thinness of the actual installation is enough to conceal factual space and, through this, to enhance the discovery of the space between what you see and what you think you see-between image and appreciation. The sensual apprehension is confronted with the experience, and they are not the same. There is a difference, a dis-association, a rift. The rift is what unites the opposites, it establishes the open field in which the work of art, generously, gives you the world of freedom, for a frozen moment. You have to build your own bridges. The installations work on the level related to our everyday life, a world of necessity and recognition; on another level they relate to our dreams and hopes, a world of freedom and fear.

First of all, they appeal to that part of a being which is not dependent on wisdom, to the part of us that is a gift and not an acquisition. They also create a forest wilderness of connotations which requires a conscious effort to navigate. There are few signs to point the way.

Taken as a whole, they speak of our capacity for delight and wonder, the sense of mystery that surrounds our life; our sense of pity and beauty, and pain.



The installations are the result of endless experiments, of trial and error, until the elements of the work have been minimized to that which is necessary, where less is more. In a very simple way they relate Time and Space and Matter.

The installations start in the confrontation of a found space (sometimes a gallery) with an idea concealed within the history of the particular place. In a sense you hold up a mirror to its "genius loci." This opens for a strategy which makes each installation unique, unrepeatable. It also roots the essence of the work in the uncovering of common experiences. Hence the simplicity of themes: the Attic, the Basement, the Cave, the Window, the Curtain, the Curtain Wall, the Wall, the Well and so on. Things of our everyday life that we can relate to.

The installations can be seen as part of the same continuous process. There exists a quiet conversation from one to the other. The process follows an archaic pattern: from Legeia, Apollonisthal, Alethal, Polesia, Techei, Eidos and again and again. And this not as a mystic incantation but the result of a clear, realistic attitude where the nature of knowing consists in the uncovering of that which is hidden. The notion of Idea in the installations is closer to EIDOS than the modern concept of Idea. EIDOS means both idea and appearance, that which can be made visible, placed before your eyes. An idea in this widest sense cannot be conveyed except by a symbol: that which we call art.

The essential elements of the installations are the materials-ashes and dust. In this lies the key to the world of ideas that the works relate to. The double meaning of ashes and dust, on the one hand familiar parts of everybody's life. The dust and silence of the upper shelf. On the other hand, the symbol of the passing of time, of death and destruction. If ice is the silent language of the peak and fire is the silent language of the star then surely ashes and dust are the



They touch very gently your childhood memories, open up paths into history and myth. They are also painfully present here and now. They create an astonishing openness which leaves you exposed to your own feeling and thought. They offer no help, but do so in a gentle manner. The delicate nature of the installations—they are tactile to the extent of the overpowering—lends a quietness to them. They are not polemical, never ironic, often humorous. They say something almost in passing, like a whisper about things that seem important. If you only had a short time of space to remember what it was. They present a riddle. The task is not to solve it, but to see it. After that, you are left with ships and stars, time and space, ashes and dust, and the wind.

The Storefront installation is the first in a series. The idea of the ship is typically lifted from the space as found, and carries with it the reference of the crossing to another realm—the land of gold and honey. On one level, the installation is about its appearance and the material used. As such, they need no words. However, its appearance reveals layers and layers of time and time future, of reality and symbols.

The fascination of the ship is that it does not need to be built. It is a fragment, detached, lonely and swift like a small planet. It is already there, sailing the seas of your imagination, casting a shadow on the walls of the caves it moves through. A dreamship, out of space, out of time. And dreams are necessary to life.

Per Kartvedt

## Current Program

My installation is the culmination of a process which starts with the confrontation between the idea and the actual space.

My installation in Storefront is the first in a series of installations that is based on the idea of The Ship.

The ship is found in a series of different myths throughout history as a symbol of independence from daily life and change of reality, a simultaneous symbol of life and death, beyond time and space, rooted in everyday life.

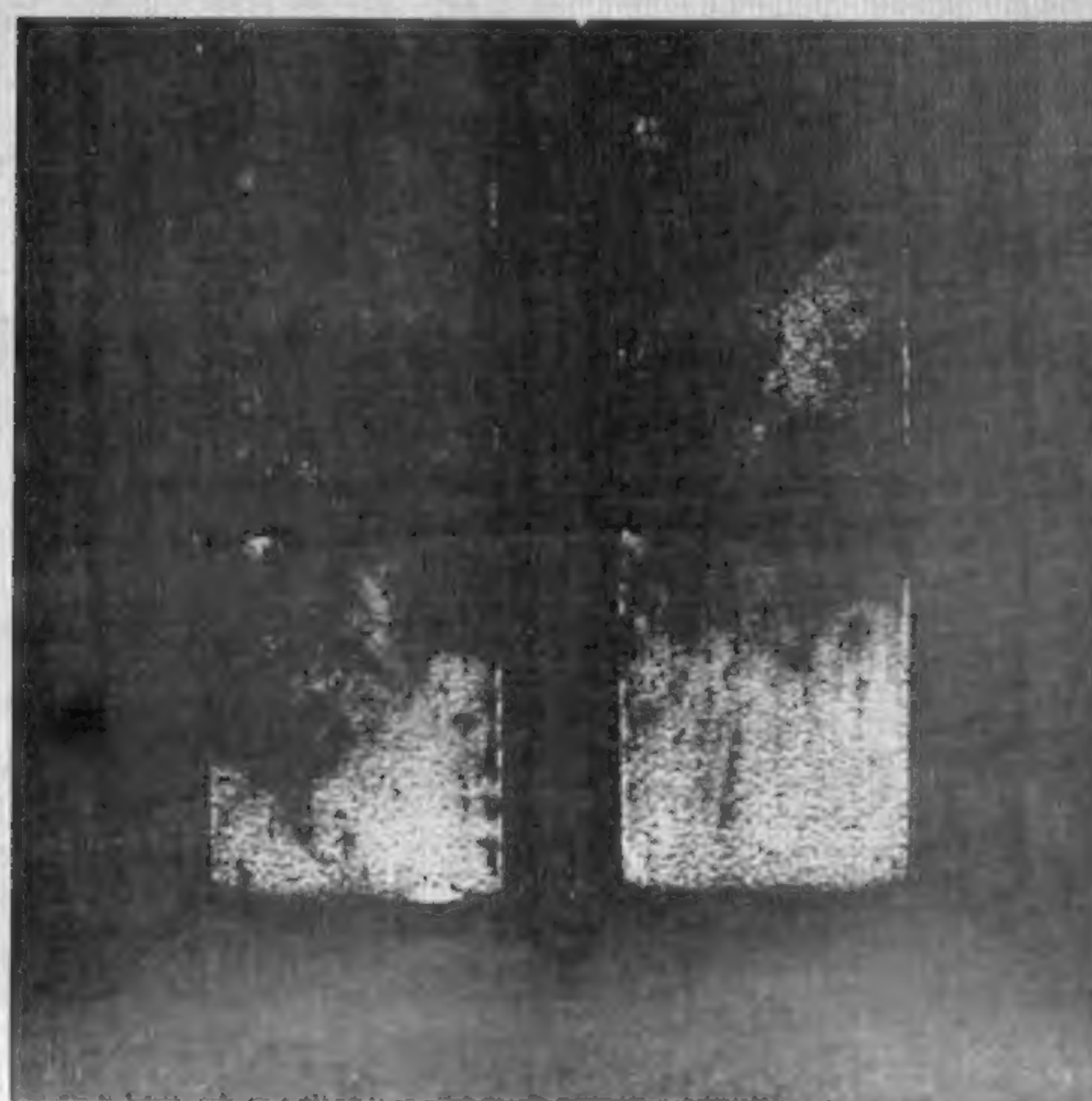
The ship of the Vikings was in daily use on the sea but was also used as a burning vessel on the voyage to Valhalla.

Archeology has disclosed Ship in Stone, Ship in Ashes.

Bente Stokke is a thirty-five year old Norwegian artist, educated at the Royal College of Art in London and at the Jan van Eyck Academie, the Netherlands.

She lives and works in Oslo and is now Professor at the Academy of Fine Arts in Oslo.

The installations based on the idea of The Ship will be shown in Kiel (Galerie Nemo, March '89), Oslo (Gallery Wang, April/May '89) and Berlin (Gallery Heer, September/October '89). For all events, there will be a catalogue that records the voyage of The Ship. The end of the voyage is planned to be in the desert of Southern Egypt where the wing will take it.



## HELP!

### DEAR FRIENDS OF STOREFRONT,

Now in its 7th year, STOREFRONT has achieved international recognition as a vital forum for innovation in art and architecture. The strength of STOREFRONT's programs is based on our independence from prevalent commodification and stylization of aesthetics, and our belief that the function of art and architecture is to serve for the evolution of society as a whole. STOREFRONT reflects and responds to the evolving dynamics of contemporary culture, and is not a monolithic institution promoting a single concept of art and architecture.

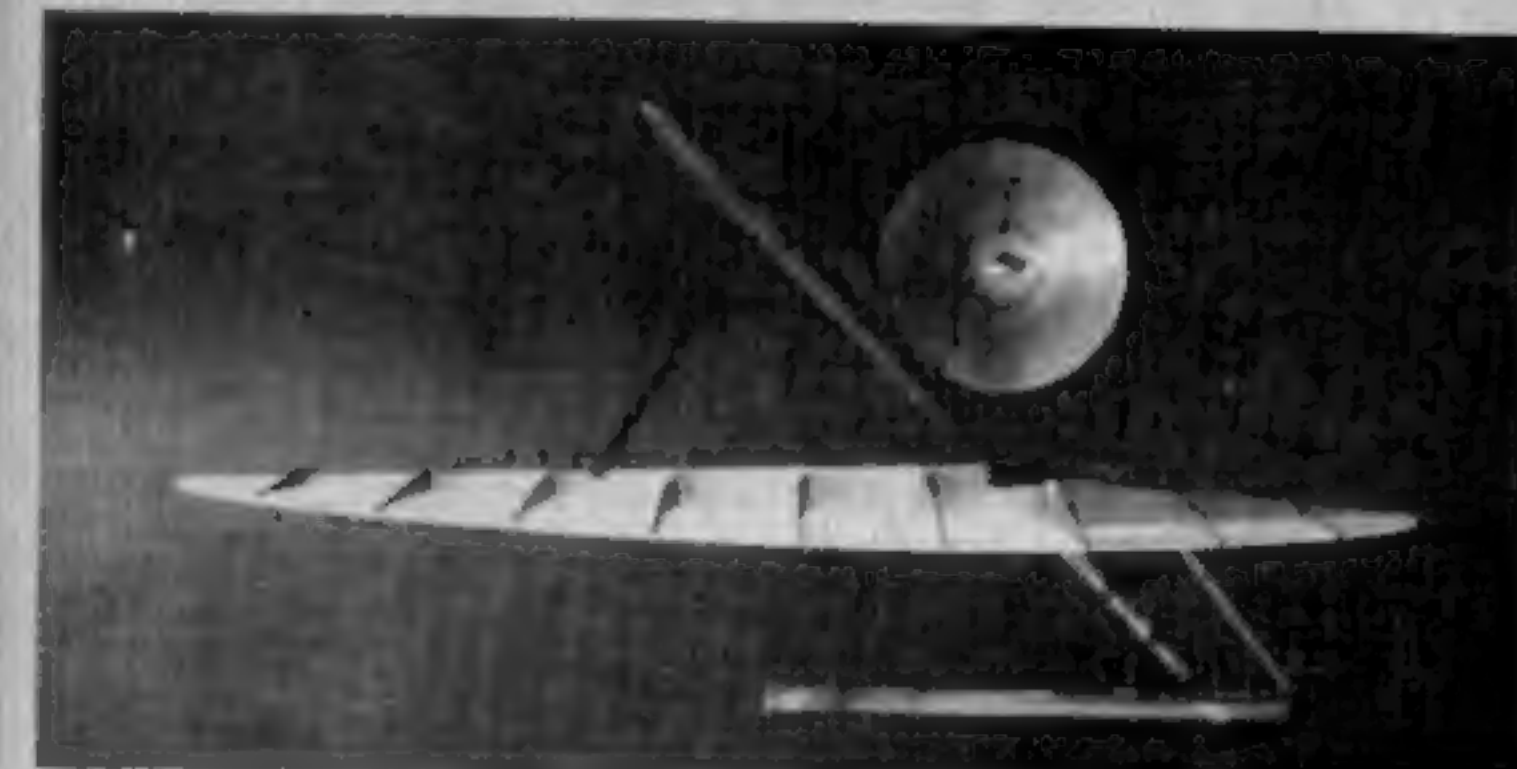
STOREFRONT has grown beyond the limitations inherent in the idea of an alternative gallery and today serves as a "laboratory for art and architecture." STOREFRONT is a forum for the open interchange of ideas and works. Its programs have evoked an international discourse about creative investigations in art and architecture comprising a critique of restricting conventions and politically-motivated, opportunistic aestheticism. STOREFRONT's exhibition programs present the most recent works of individuals and groups bringing innovation and experiment into art and architecture, providing a foundation for changes affecting our society and its culture. In this spirit, STOREFRONT offers an open invitation to anyone, regardless of their background or field of work, to take part in the development of new understanding and ideas concerning today's critical issues about the role of artists and architects in the evolution of culture. Our discussion program provides the opportunity for artists, architects and others to openly discuss, exchange and debate these issues. And our publication, FRONT, disseminates ideas and works on an international scale, as well as answering the need for a circulating forum within the New York community of independent artists and architects.



## Future Programs



Feb. 22-Mar. 19, Michael Webb



Mar. 29-Apr. 23, Kaplan and Krueger

### Correction

The image above was printed in our last newsletter as the work of Kaplan and Krueger. We would like to correct the omission of the name of Christopher Scholz, who collaborated on the project and was in partnership with Kaplan and Krueger until 1987. Their collaborative projects were exhibited under the title of "Building Machine" at the P.S.1 in 1986, and were published by the Princeton Architectural Press. Pamphlet Architecture of the same title, in 1987.



May 3-28, Imré Makovecz

STOREFRONT is not concerned solely with issues of aesthetics. Rather, we strive for a synthesis of aesthetic ideals and public life, by establishing definitive relationships between our programs and the dynamic human environment. The objective of all our programs is the enhancement of the physical, intellectual and spiritual quality of urban life. By identifying the urban environment as the common ground for constructive collaboration between artists, architects and their community, STOREFRONT functions as a forum for the advocacy of public art and public architecture.

Unfortunately, all this hard work cost money. Since 1982, the growth and accomplishment of STOREFRONT has been due to the help of many participants and supporters who understood this problem (see the list of Individual supporters below). As you may know, governmental and institutional fundings are being cut back; private contributions are crucial for the very survival of all not-for-profit organizations. Therefore, STOREFRONT needs to raise \$30,000 from private contributions by the end of this fiscal year (June 1989) to realize our upcoming programs. I urgently invite you to make a contribution and be part of STOREFRONT's future. For those of you who have contributed in the past, I offer my profound thanks once again, and hope that you will renew your support.

Remember, the existence of STOREFRONT is not automatic, and your contribution is the bread of our survival.

Sincerely

Kyong Park  
Director/Founder